

University of Nebraska - Lincoln

DigitalCommons@University of Nebraska - Lincoln

Student Research, Performance, and Creative
Activity: Hixson-Lied College of Fine and
Performing Arts

Fine and Performing Arts, Hixson-Lied College of

4-2015

City of Angels: Lighting Two Worlds

Joseph W. Burbach

University of Nebraska-Lincoln, joey.burbach@gmail.com

Follow this and additional works at: <http://digitalcommons.unl.edu/hixsonliedstudent>



Part of the [Fine Arts Commons](#), and the [Other Theatre and Performance Studies Commons](#)

Burbach, Joseph W., "City of Angels: Lighting Two Worlds" (2015). *Student Research, Performance, and Creative Activity: Hixson-Lied College of Fine and Performing Arts*. 5.

<http://digitalcommons.unl.edu/hixsonliedstudent/5>

This Article is brought to you for free and open access by the Fine and Performing Arts, Hixson-Lied College of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Student Research, Performance, and Creative Activity: Hixson-Lied College of Fine and Performing Arts by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

CITY OF ANGELS: LIGHTING TWO WORLDS

by

Joseph W. Burbach

A THESIS

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Master of Fine Arts

Major: Theatre Arts
Under the Supervision of Professor Laurel Shoemaker

Lincoln, Nebraska

April, 2015

CITY OF ANGELS: LIGHTING TWO WORLDS

Joseph W. Burbach, M.F.A

University of Nebraska, 2015

Advisor: Laurel Shoemaker

This thesis describes the research and production process of the lighting design for the musical, *City of Angels* by Larry Gelbart with music by Cy Coleman and lyrics by David Zippel, performed in Kimball Recital Hall, from November 14th through 16th at the Glenn Korff School of Music at the University of Nebraska. *City of Angels* was directed by Alisa Belflower. Joseph W. Burbach acted as the production's lighting designer, Laurel Shoemaker designed the set, Christine Cottam coordinated the costumes, Sonia Sandoval designed the sound, Morgan Robertson and Katelyn Geary acted as the props masters, and Jason Hibbard was the Technical Director.

This thesis contains the entire lighting design process for *City of Angels* including initial meetings, conceptualization, paperwork, technical rehearsal process, and production photographs.

DEDICATION

The work put forth for this production and thesis is dedicated to my parents, Cecelia and Joseph R. Burbach, who have always been a constant source of support and encouragement during the challenges of graduate school and life and have always loved me unconditionally. Their good examples have taught me to work hard for the things that I aspire to achieve and I am truly thankful for having you in my life.

ACKNOWLEDGEMENTS

I would like to thank Michaela Stein and David Tousley for their support, feedback, and friendship through this production process and our tenure here at UNL as well as Sam Tepper and Jason Bielsker for only being a text away even when in foreign countries.

I would like to thank my advisor, Laurel Shoemaker, for her continued support, knowledge, and opportunities provided.

I would like to thank my undergraduate professors, S. Kent Miller, Haidee Heaton, and Anthony Luetkenhaus, for helping me realize my skills and passion while also presenting me with the tools to grow as a theatre artist and an individual.

I would like to thank James and Merry Spiers for truly introducing me to theatre. Without them and their sacrifices for a tiny high school theatre program, my love for theatre would not have been planted.

Last but not least, I would like to thank Mark Huber, Mark Carlson, and Theatrical Media Services for their support of facilitating the use of gear to which I otherwise would not have had available.

TABLE OF CONTENTS

Introduction.....	1
Chapter 1: Initial Meeting.....	2
Chapter 2: Finalizing the Concept and Research.....	4
Chapter 3: Drafting the Light Plot	6
Chapter 4: Creating the Cues	11
Chapter 5: The Technical Rehearsals	14
Chapter 6: Opening Night.....	17
Conclusion	19
Appendix A: Research	21
Appendix B: Resources.....	26
Appendix C: Production Paperwork	29
Appendix D: Production Photos	48
Bibliography	56

Introduction

My work on this production began when my advisor, Laurel Shoemaker, and the Glenn Korff School of Music asked me in March 2014 to serve as the lighting designer for their fall production. Once finalized, Shoemaker, director Alisa Belflower, and I began discussing show options for the fall production.

City of Angels by Larry Gelbart (1928-2009) is two shows in one. It is the interweaving of two plots, one dealing with the writing of a screenplay in the legendary Hollywood of the 1940s; the other is the action of that screenplay within the mind of the writer. The movie scenes unfold in shades of black and white, while the real life scenes are in color. The real-life world is a portrayal of Stine, an author turned Hollywood screenwriter, who is transcribing his best seller into a script to be filmed by movie mogul Buddy Fidler. The real-life storyline shows Stine's struggle with the demands and rewrites of Producer/Director Buddy Fidler while staying true to himself and his story. The screenplay world interjects itself between real-life scenes and consists of the enactment of Stine's working drafts of his adapted book of the same title, *City of Angels*. Throughout its retelling, we learn that his book is a representation of his own emotional struggles and battles. The back-and-forth nature of the show continues until the final, climactic scene where screenplay meets real-life in the form of the first day of shooting for the film, when Stine finally decides he has had enough and stands up for the principles in which he believes.

Chapter 1: Initial Meeting

Once the director, Alisa Belflower, chose the show in April 2014, the production process essentially began. Laurel Shoemaker, scenic designer for the production, then obtained a copy of the libretto and shared it with me. The next step was to schedule a meeting with Belflower to discuss first thoughts.

Over a lunch meeting, Belflower, Shoemaker, and I discussed some directions we would like to take the show knowing only cursory information like screenplay versus real-life and black and white versus color. In our meeting we concluded that we would maintain this juxtaposed visual concept, since it seemed rooted in the production and lent itself well to the comprehension of the action by the audience.

We also knew *film noir* was a large stylistic part of the production, so Belflower provided many internet examples for Shoemaker and me to consult. This process allowed us to begin talking about what important traits of *film noir* we would like to include in our production. We first of all had to agree on the concept and have a common understanding of film noir and what it meant. “*Film noir*” first appeared in French film criticism, meaning literally “black film.” French critics in the post-World War II era were fascinated with how dark and anxiety-ridden American crime and detective films were becoming. They noted that *film noir* was a mood or tone in film, not a film category in itself. Many such films took place in Los Angeles or San Francisco, locales which were sunny and inferred optimism. However, *films noir* were neither bright nor optimistic. Characters in movies such as *The Maltese Falcon* (1941), *Double Indemnity* (1944), *The Blue Dahlia* (1946), *Laura* (1944), *Scarlet Street* (1945), and many others were suffused with anxiety, suspicion, betrayal, mistrust, despair, and even paranoia. In our discussions,

we touched on many different ideas of how to integrate two seemingly opposed worlds, while accepting and acknowledging the scenic and budgetary limitations of the project and the space. One of the initial ideas we considered was the use of projections. Knowing our technical limits, the size of the show, and past budget restrictions, we ultimately agreed that projections would not be possible since we did not have the needed, appropriate personnel available to create successful content, and we furthermore needed to keep the moving set units small in size and few in number to support the quick transitions between the alternating worlds. From this meeting, I knew what general characteristics Belflower was looking for and thus began my research process.

Chapter 2: Finalizing the Concept and Research

After a summer mostly away from the production, I returned to the script for an additional read ahead of a planned August meeting with Belflower and Shoemaker concerning the set and concept. With fall classes, auditions, and the rehearsal process about to begin, we needed to start finalizing the set and concept. In this meeting and in additional email communications, we decided that the base set would be a soundstage with pieces of the screenplay set placed throughout. We could then pull these units out and combine them as needed to create concise settings for the screenplay scenes. The real-life scenes would then only use essential furniture, which was to come in from offstage.

With this philosophy of design, the rest of the setting was to rely heavily on lighting for visual information like the definition of ‘room’ space and specificity of time of day. This responsibility, along with the *film noir* and color themes, provided the basis for my concept. I additionally wanted to create more contrast between real-life and screenplay using soft and hard edge isolation, respectively. When possible, I wanted to confine the screenplay scenes within a well-defined area to complete the space and setting. In opposition to the screenplay scenes, the real-life scenes were to fade out without any real edges. This juxtaposition also reflected Stine’s attempt to control his screenplay versus his complete lack of control in real-life.

The *film noir* concept easily encompassed the hard-edge style I also wanted for the screenplay world. My goal with those scenes was to make it feel as if the audience was on a sound stage, watching the film playing in Stine’s imagination. I sought to use the strong side angles, texture, and composition of *film noir* to establish the aesthetic of

the screenplay world. I also had to make sure I retained the monochromatic palette of *film noir* but I was afraid it might become stale and flat to the eye. To overcome this fear, I sought a delicate color palette I could use which, in combination with the monochromatic set, costumes, and general lighting, would provide the slight visual interest I sought. I decided that a slightly pastel palette would be the most successful.

To reinforce the juxtaposition of the two worlds, I knew that the real-life world needed to be saturated and vivid. In musical theatre, designers do not always follow the standard theatrical conventions of portraying time and place. This led me to the choice to rely more upon color than time and place. Upon discussion with Shoemaker, I decided to take inspiration from Warren Beatty's 1990 movie *Dick Tracy* for the color and composition of the real-life world. The use of matte paintings—a painted representation of a scene allowing filmmakers to create the illusion of environment that is nonexistent or too expensive to build—allowed production designer Richard Sylbert to create a highly colorized world with very saturated colors on *Dick Tracy*. These saturated colors formed the palette for the real-life world.

One of the interesting things about *City of Angels* is that the two worlds are only a few years apart. The real-life scenes occur in the late 1940s while the zenith of *film noir* happened between the early 1940s through the late 1950s so the clothing and décor would not be dramatically different between the two. Knowing this information, I used the monochromatic stylization to help dramatize the screenplay world from the real-life world and exaggerate the difference in style.

Chapter 3: Drafting the Light Plot

After we solidified the concept, the next step was to begin drafting the light plot. The light plot is the technical drawing that provides the production electrician with the information needed to hang the lighting instruments. I generated the light plot using Vectorworks 2014, a computer-aided drafting program. This program gives designers the ability to overlay symbols of lighting instruments, positions, and any additional information upon draftings of the set.

Normally, the production's technical director provides the deadline for the light plot in the production calendar. In this case, production technical director Jason Hibbard, omitted this information from the calendar. After discussion with Travis Triplett, the production electrician, we decided the standard one-week-prior-to-load-in deadline would work for both parties. This decision meant the deadline for the plot was October 22nd.

In the spring of 2013, I was assigned to assist an Opera Omaha production in October 2014. Knowing this commitment directly preceded the *City of Angels* productions, I had a two-week opening between assisting Shoemaker on an additional production and the Opera Omaha production in which to begin the plot and less than a week after Opera Omaha to complete it. Upon receiving the set drafting (Figure C2) in mid-September, I began the process of setting up my drafting, which included importing the stationary set, then each individual scene, then placing them in my drafting template. The initial set up of a drafting also included creating or updating lighting positions and organizing the ways information was to appear in the drafting. I overestimated the ease of this step and as a result, I fell behind in the drafting process. By the time I was scheduled

to begin my work with Opera Omaha, I had only finished the overall setup of my drafting of *City of Angels* in Kimball Recital Hall.

Upon the completion of my time with Opera Omaha, I knew my deadline was close. The schedule happened to be set so that the first two days after my Opera Omaha commitment, October 20th and 21st, were Fall Break. That brief pause worked in my favor.

I began by breaking down the stage into lighting areas—isolated spaces where multiple lights focus. Based on my knowledge of previous productions done in Kimball Recital Hall and knowing the needs of the show, I created thirteen areas on the stage floor and twelve areas across the catwalk that surrounded the main acting space (Figure C3). I split the stage floor into two rows of five areas and an upstage row of three areas.

To achieve the desired looks, I gave each area its own front lights and backlights. One of the limitations of Kimball Recital Hall is its catwalk lighting position used to provide front light for the front of the stage. The catwalk of Kimball Recital Hall is a series of 16 holes in the acoustic-tiled ceiling equipped with lighting instruments that have a limited range of focus motion. Taking this into consideration, I based my front light on Stanley McCandless' method of lighting by using L201, a light, cool blue and R08, a medium-saturated amber from as close to 45-degree angles out from the center possible of each area. Each area additionally had two backlights, L201, the same light blue and R02, a light amber.

The next systems I plotted were the sidelight systems, which were very important to the screenplay world but played large parts in both worlds. With a limited inventory, I knew I would have to create more of a wash system. Wash systems use fewer lighting

instruments but in turn also provide less control because it is a large blanket of light as opposed to an isolated look. To retain as much control as possible, I decided to use eight individually controlled ellipsoidal reflector spotlights (ERS) in each of the two systems. This compromise of wash and isolation allowed me to split the lighting areas for these systems into a stage right, center, and stage left division. With these divisions, I was able to create most combinations needed for each scene.

With major systems plotted, I moved on to rental items. Through my affiliation with Theatrical Media Services (TMS), an Omaha-based lighting production company, I was able to set up the opportunity of borrowing automated lighting fixtures and color scrollers. Originally, I requested the use of three Vari-Lite 3500 fixtures and five Martin Viper wash fixtures. The Vari-Lite fixtures contain automated framing shutters that would be useful in achieving the hard-edged style for the screenplay world and the Viper wash fixtures contained automated “barndoors” that would roughly shape the beam as the framing shutters in the Vari-Lites do. Unfortunately, due to remaining inventory and other rentals, all the Vari-Lite fixtures were unavailable and I was provided with three Martin Viper profile fixtures which were comparable, but they lacked the desired framing shutters. Rental period considerations came into play when placing the fixtures in the plot. The gear would not be available until a week after lighting load-in so I had to make sure their placements were still achievable once the set and all other lighting was in place. I was able to place the wash fixtures in a circle formation and the profile fixtures across a downstage electric. This layout (Figure C4) both suited my needs and was still accessible to hang when the rental arrived. In addition to the rental from TMS, Shoemaker was able to establish an agreement with Opera Omaha for the use of their Altman Spectra Cyc

units–LED cyclorama wash units allowing me to create any color on the cyc that would be needed to complete the composition of the scenes.

I completed the plot by including the incidental systems, known as specials. I added a down light system across the set catwalk that consisted of ERS's containing a gobo. This system was to provide overall texture to the lighting of those areas but also serve as a visually interesting way to light the area when characters were not actively involved but just observing the action below. I also included other individual ERS spotlight specials containing types of window and blind gobos (Figures B1–B5) to enhance locale information and the *film noir* concept. All of these systems combined to form the majority of the plot. I provided myself with a few spare units that had no purpose at the time of plotting in case I needed to add anything in the tech rehearsal process. I did not have many spares available but having the automated fixtures, I knew I would be able to cover any exigencies.

Once I had my plot, the next step was to decide how I wanted it channeled. Channeling is the process of organizing the way lights are called upon through the lighting console. To do this, I used Lightwright 5–lighting spreadsheet software much like Microsoft Excel that is able to synchronize with Vectorworks. When synchronized, Lightwright can send inputted information to specific fields in Vectorworks thereby updating the plot. Lightwright makes entering large amounts of data like channel numbers, gel colors, and gobo numbers much easier.

Once this plotting work was completed, I turned over the plot to Triplett who began perusing all the information to create his shop order and plan the load-in. Much to his dismay and my own irritation, I was late handing in the plot, leaving him just under a

week to prep for load-in. He was still able to accomplish everything and proved to be an invaluable asset to my process and to me. At this point, I was able to turn my focus to the cueing and technical rehearsal process.

Chapter 4: Creating the Cues

My task, once the plot was created, was to attend full runs of the show in rehearsal. On the rehearsal schedule, I noticed there was not a clear full run listed. I contacted the stage manager, Savannah Kurtz, to clarify the last week of rehearsals before tech and inquire if there was at least one run-through I could attend. She explained that the schedule was currently changing and assured me there would be at least one run-through I could attend. Due to the length of the show and other factors to which I was not privy, the run-through was split into one-act runs across two days. As I sat in rehearsal, I took note of general scene locations, cue placement, where follow spots would need to be used, and recorded any special notes given to me from Belflower. While I was not able to get accurate timings between scenes, attending the run-throughs gave me the approximate pace of scenes and musical numbers. After attending the rehearsals, I took my crude notes and created a cue list (Figure C8) in Microsoft Excel. The cue list contained cue numbers, cue timing, cue purpose, cue placement, and other information pertinent to the execution of the lighting design. By creating this document, I was easily able to find and communicate any information needed about a cue and notate any cue problems.

Due to what I felt was a loose, poorly planned production calendar (Figure C9) that Hibbard generally updated through undocumented communication, there was some confusion about scheduling concerning light hang. Triplett was able to overcome the obstacle and after a quick conversation, we decided the night of November 3rd would be the focus call. Due to the size of the plot and uncertainty of crew, we were not sure how many calls focus would take or how many call opportunities we had available. We tried to do as much possible the first night. Despite the crew setback, we focused the plot in two

three-hour calls, which was probably possible because assistant master electricians Beth Kniep and Meghan Coughlin were so reliable. Their experience in focusing the instruments was invaluable. The only thing left was to hang the rental gear that arrived on November 4th.

Using my cue sheet, I was then able to begin cueing the show. When automated lighting is added to a show, it inherently also adds more time to the cueing process. With a substantial amount of cues already planned, I knew I was going to need as much time as possible. Again, due to the scheduling, I had limited dark time in which to cue so I had to take advantage of any open moment in my schedule, sometimes continuing as other work was happening on the stage. With a couple of late nights, I was able to get all but the curtain call cued.

The final step before entering into technical rehearsals was the meeting with Kurtz and Sonia Sandoval, production sound designer, to go over cues. Normally, before a production goes into technical rehearsals, the designers and the stage manager all convene for a paper tech where cues, their placement, and possibly their descriptions are given to the stage manager who then places the cues in the calling script. This process saves precious time in the tech process and gives the stage manager time to prepare and organize his or her script as needed. Because Sandoval and I had created our cue lists far ahead of time and had shared them with Kurtz, we did not need to have a full paper tech. Instead, all three of us met for a short meeting to go over any concerns or specific challenging moments we expected. Having previously worked with Kurtz, I knew what information she needed and how best to communicate my needs to her. I easily answered

the questions she had and, with her knowledge of the show, she adjusted any cues accordingly.

Chapter 5: The Technical Rehearsals

After all the preparation was complete, it was time to merge all the elements together and begin technical rehearsals. Our first and longest technical rehearsal was the 10 out of 12 on November 8th. In this rehearsal, we work for 10 hours within a 12-hour workday, normally performing a cue-to-cue where we jump through the show, rehearsing only areas in which cues are placed. Our rehearsal was originally scheduled to begin at 9:00 A.M. and conclude at 9:00 P.M. At the last production meeting previous to the technical rehearsal, we learned that the director of the School of Music, John Richmond, had booked one of the main choirs, which largely comprised the cast, for a performance at 7:00 P.M. the night of our rehearsal, despite the fact that our rehearsal had been scheduled months ahead of time. With no compromise, we found ourselves forced to reschedule our rehearsal. After much deliberation, the production team agreed that we would instead tech from 7:00 A.M until 6:00 P.M. with a one-hour lunch. This arrangement would allow us to do our full rehearsal and also give those in the choir performance time to travel and prepare.

We used our first day well by rehearsing scene changes, tweaking cues, and spacing actors. Having all the cues already in the board was beneficial, since it allowed me to show the look I was attempting to create, then to fix the cue based on any notes Belflower had or anything I found incorrect or unsuccessful. Playing it safe, I cued most scenes—especially the screenplay scenes—with a much larger area than originally intended. At the conclusion of the night Belflower's overall note was that scenes could be smaller and more isolated but otherwise she liked where it was going. The next technical rehearsal was not until the following day at 2:00 P.M. That allowed me time to get all my

notes done and to prepare for the next rehearsal. Throughout the rest of the week, moving into dress rehearsals, I was constantly making notes and fixing cues up until the completion of our final dress rehearsal.

The largest elements of this production not normally a part of non-musical productions were follow spots. From the beginning of the process I knew I would need both follow spots to highlight certain moments and that most of those moments included two characters. Late in the process, we found out that the Kimball Graduate Assistants, who usually fill out crews, were dropping out of most crews including follow spot operating. I informed Production Manager/Technical Director Jason Hibbard that I needed two spots for the show to be successful. He responded that he was going to keep looking but was not hopeful; he said we should attempt to find crew ourselves, possibly from the Johnny Carson School. Finally, with the help of the School of Music's building use/equipment/inventory support associate, Mark Nealeigh, we were able to find two follow spot operators. Nealeigh was able to put out an announcement offering a certain amount of pay in return for serving in the position. Although they may have been unconventional and inexperienced, I had two follow spot operators.

Without an assistant to handle most of the designing of the follow spots, I had to guide and design them while still trying to pay enough attention to the rest of the design and take notes for both. Triplett was nice enough to step up and at least train the operators on the instruments and perform exercises with them. The exercises served as practice for taking direction and learning how precisely to fade up—also known as picking up—and out on actors while following them around on stage. While their ability to follow the calls I was giving them excelled, their pick-ups tended always to be sloppy. After two rehearsals

with them, I then turned them over to Kurtz, who was to call all the follow spot cues during the production's run. After two runs hearing me call spots, she picked up quickly on how to do it herself and was successfully able to call them by opening night.

Chapter 6: Opening Night

City of Angels opened to mixed reviews. In a review from the *Lincoln Journal Star*, John Cutler began by stating “*City of Angels*, on the boards at Kimball Recital Hall on the University of Nebraska-Lincoln campus, is a great show but it needs a little work.” He goes on to say that while the cast, chorus, and orchestra performed well,

What was missing is the consistency. Lighting cues were missed.

Sound effects didn’t happen when they needed to. Audio balances between singers, and balance with the orchestra, often suffered. Time between scenes often stretched the audience’s attention span. (Cutler)

While I do not completely disagree with Cutler, another review by Cassie Kernick of the *Daily Nebraskan* states:

The black-and-white Film Noir moments where the audience watched the screenwriter’s film play out were executed perfectly with greyed out lighting and scenery.

The mood of those scenes felt distinctly different than the brightly lit scenes that took place while in the present.

Having never seen a show done partially in black and white, I was not convinced that the differing plots would be clear. However, with the lighting working seamlessly with the costumes, it was easy to tell when we were inside the film or struggling along with the novelist in the present. (Kernick)

Overall it was clear that audiences enjoyed the production of *City of Angel* with its upbeat, jazz music and interesting story. Most people in attendance overlooked the

production's flaws because the show's overall strength outweighed and literally overshadowed them.

Conclusion

Upon first read-through, I knew this production was going to be a challenge. I used the tools available and lessons learned thus far to keep me on track and help me along. From a self-critical eye, however, there are things I would do differently in hindsight. The first and largest change would be a complete revamp of my plot. I achieved a successful plot appropriate for a play or possibly even a standard musical. *City of Angels*, with its two worlds, is anything but standard in its lighting needs. I feel now that I played it safe with my plot and did not invest enough time and thought in its creation. First, with the automated lighting fixtures, I could have cut down or eliminated my systems of backlight, giving me many more dimmers to use elsewhere. The systems I used on the set catwalk, like the gobo texture, proved not to need individual channeling. I could have simplified them to groups of instruments and sidelight would have been plotted differently to keep the light isolated. Those are just a few examples, but I think they would have improved the design and set me up for greater success.

In hindsight, I was also unhappy with the final product of the follow spots. Rectification could have begun with taking a much more active role in early recruiting of more trusted operators who were more familiar with lighting. I am not sure it would have changed anything, as the Johnny Carson School was also in a production week leaving personnel resources exhausted. Working with what I had, I should have spent more time working with the operators and explaining how important to the production they were. Many times I felt that they did not understand that this was my thesis production, which should show the culmination of my work. At the same time, I must admit that I did not treat it as such, allowing myself to calm down and let my frustrations with their sub-par

performances subside. I should have instead attempted to correct them constantly and let my in-the-moment passion instill in them the need to get it right.

The summary of my experience working on *City of Angels* was good but stressful. Part of me believes that our reach exceeded our grasp. The enormous amount of effort we invested would have been more effective on a different, smaller production. Part of my stress also stemmed from the poor planning of my schedule and not being properly prepared. There was likewise a substantial frustration quotient stemming from the technical director and the space itself. However, I enjoyed getting to work on a musical, appreciated the opportunity to use industry standard automated fixtures, and learned how to improve myself as a designer in rough situations. The devotion of stage management, the crew, the designers, and the cast ultimately made the lighting design and this production truly successful.

Appendix A: Research



Figure A1. A common theme of film noir was the use of blinds or blinds gobos.



Figure A2. Shadows and angles played a large part in film noir movies.



Figure A3. Bright, sometimes flat, lighting was used in the films.



Figure A4. The look of a soundstage including lighting instruments adorning the catwalk above.

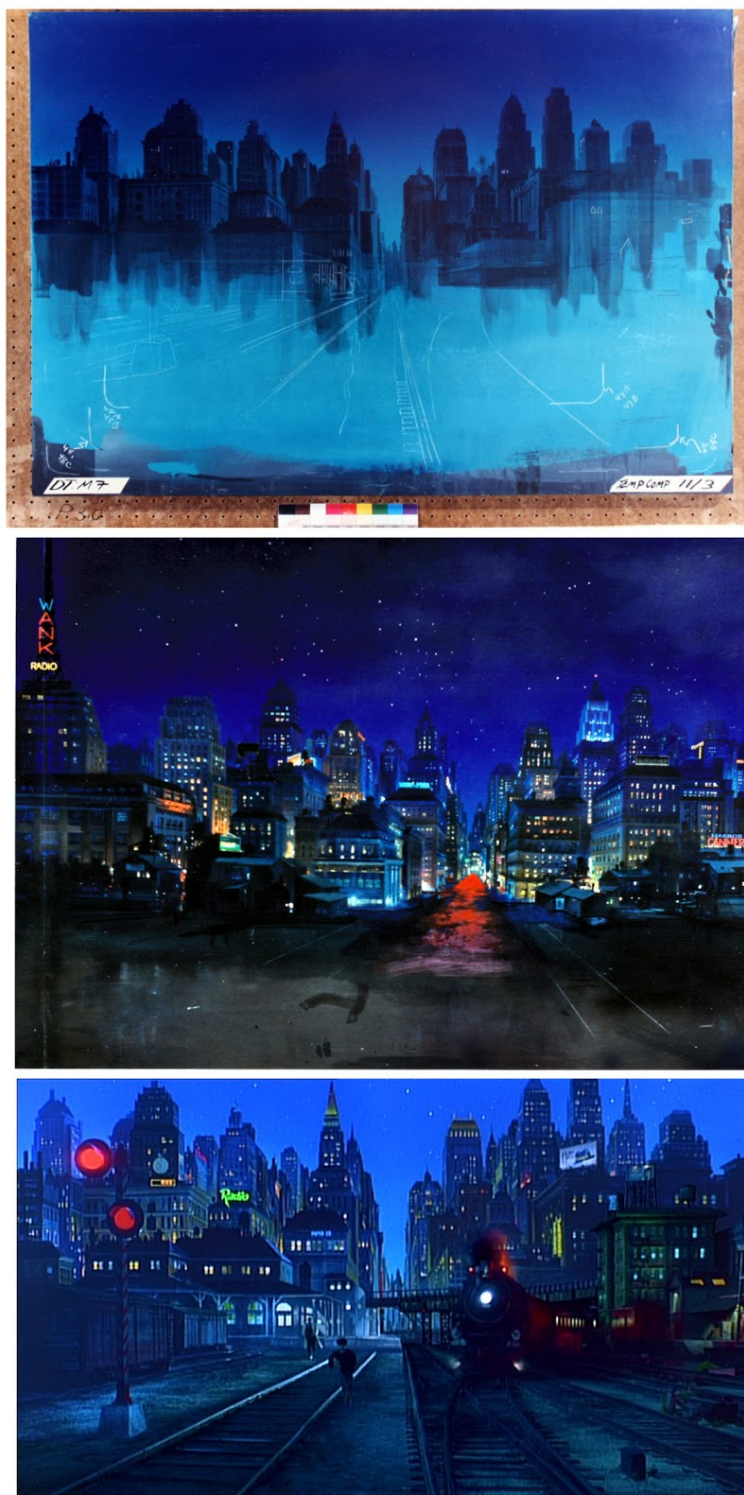


Figure A5. Matte paintings used in Warren Beatty's 1990 movie *Dick Tracy*.



Figure A6. The strong, saturated colors create a composition that was referenced for the real-life world.



Figure A7. Another strong color palette that was referenced for movie mogul, Buddy Fiddler.



Figure A8. The color palette of oranges, ambers, and pinks that created the composition of the final number.

Appendix B: Resources



Figure B1. Gam 205 “Blinds” gobo used for Stone’s office and Donna’s bedroom.

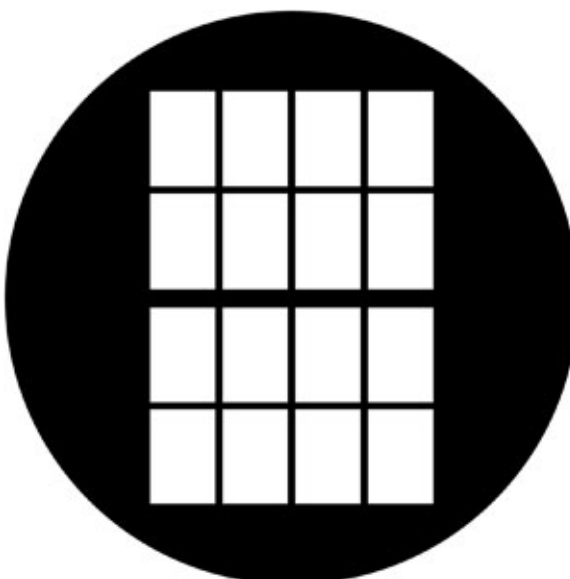


Figure B2. Rosco 77703 “Double Hung Window” gobo used for Stine’s writing area.



Figure B3. Rosco 77809 “Sharp Breakup” gobo used for the catwalk texture.



Figure B4. Gam 853 “Handwriting” gobo used to tie Stine at his writing area to the screenplay world.

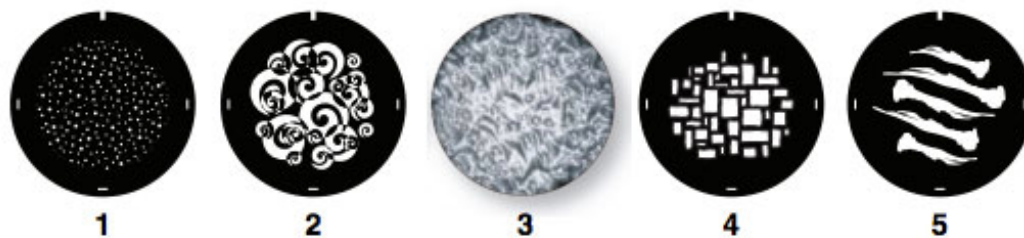
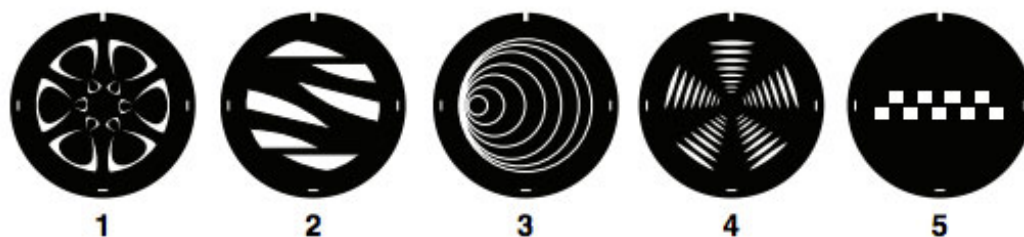
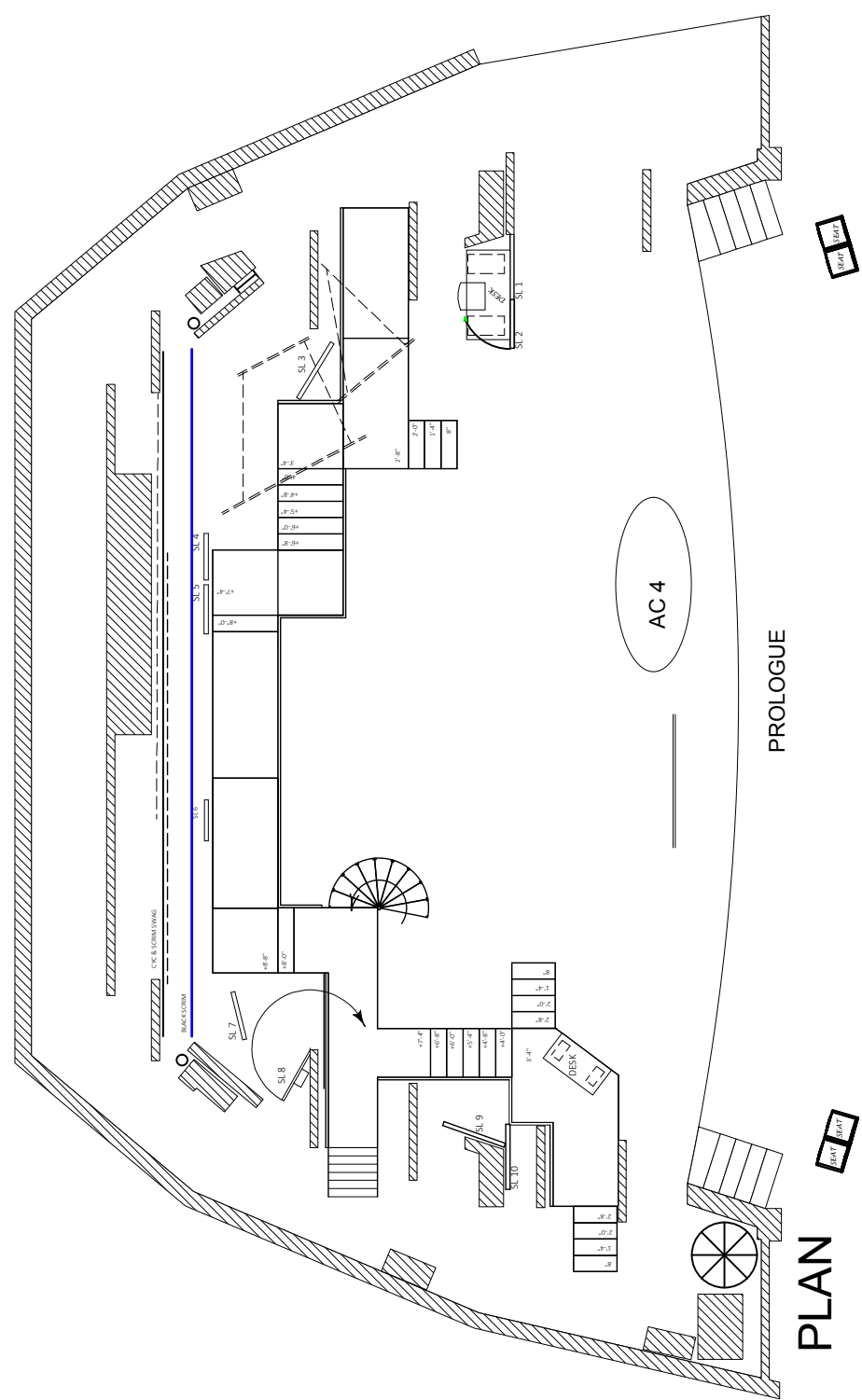
Breakup wheel**Aerial wheel**

Figure B5. The gobos available in the Martin Viper profiles. Gobo 4 shown under the breakup wheel was used extensively throughout the show to help convey the hard-edge concept.

Appendix C: Production Paperwork



designed: Laurel Shoemaker
402-770-4258
technical direction: Jason Hibbard

City of Angels
UNL School of Music, fall 2014

Figure C1. Preliminary ground plan of *City of Angels* provided by Shoemaker showing the preshow/prologue look .

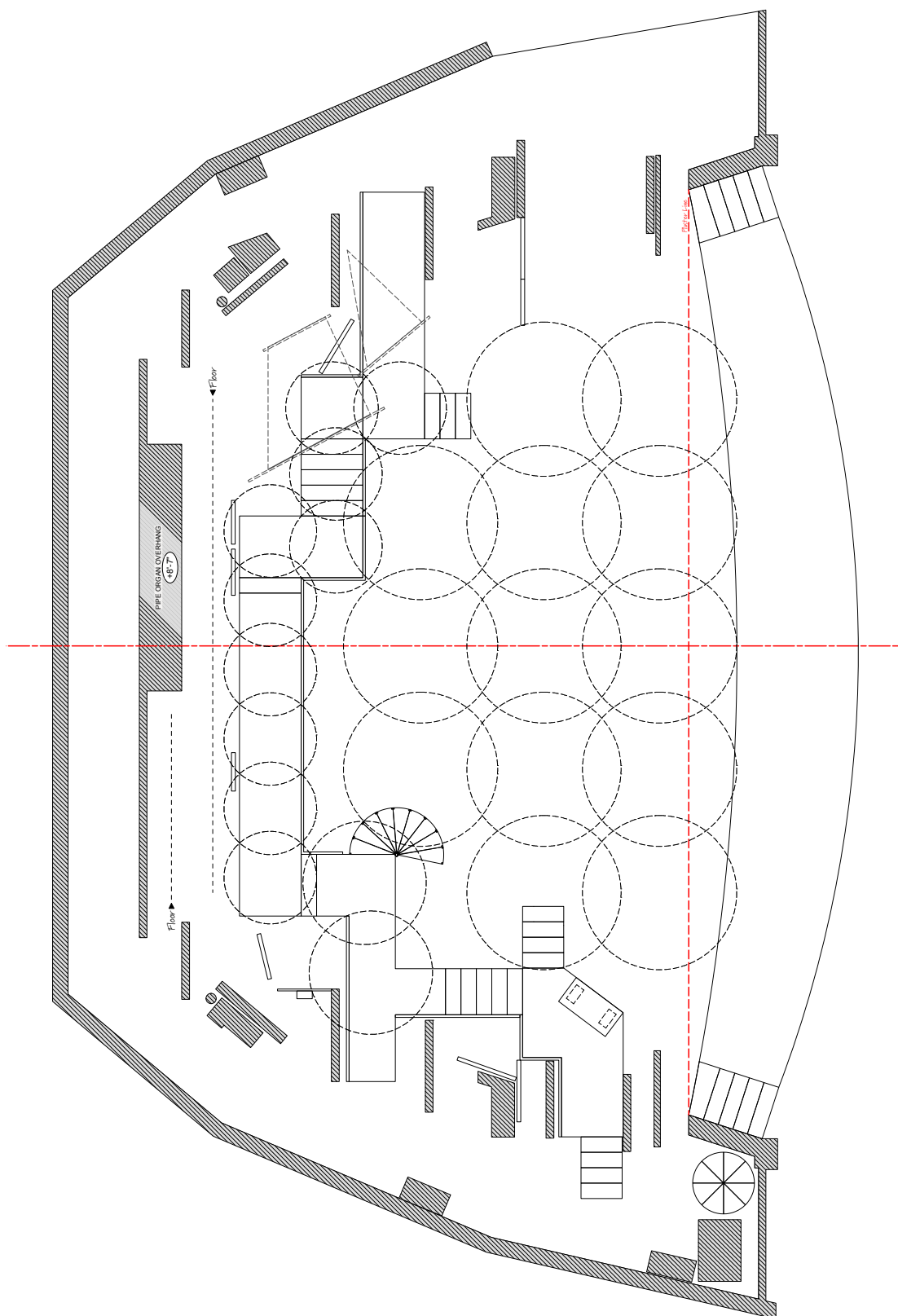


Figure C2. The *City of Angels* ground plan showing planned lighting areas.

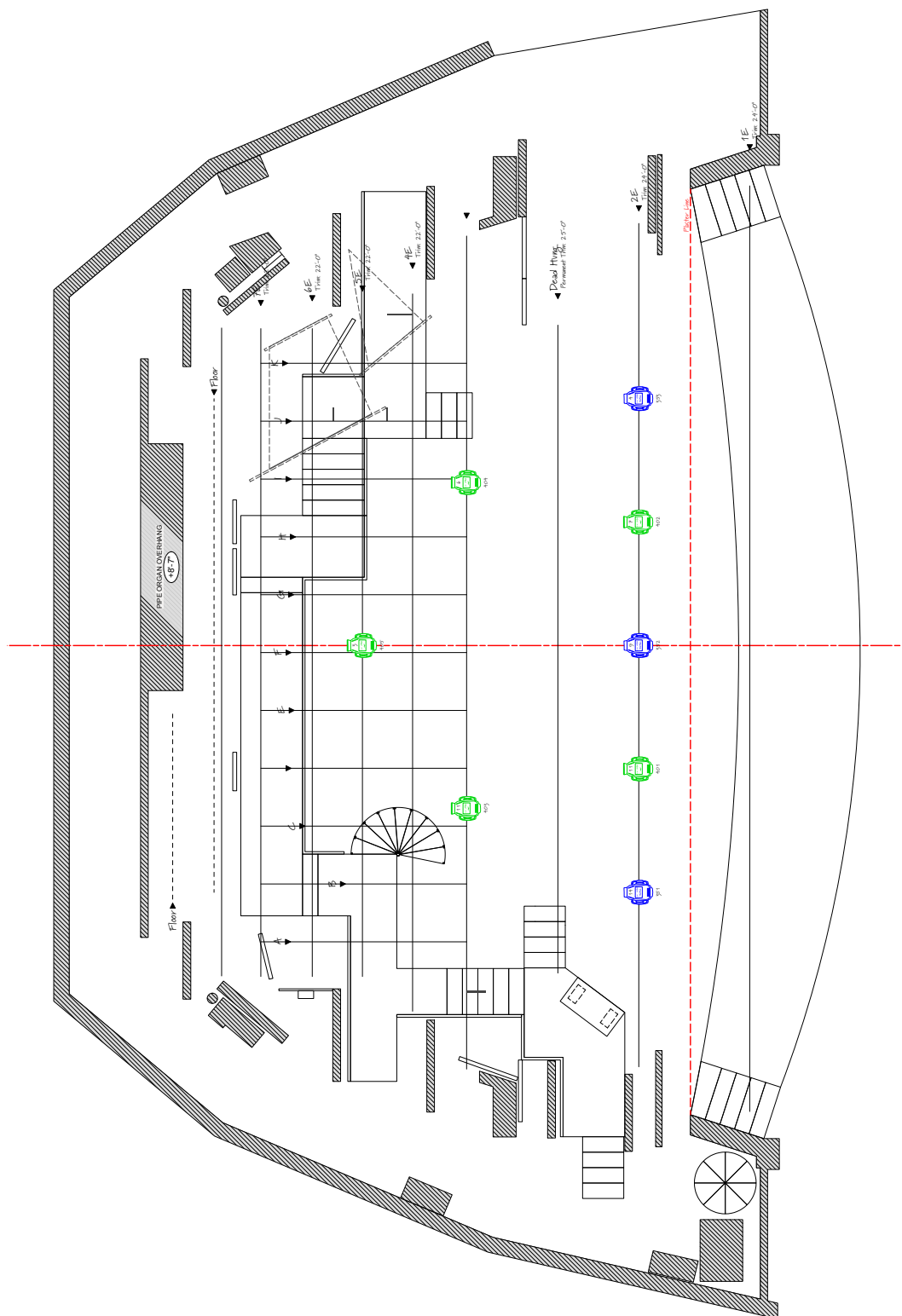


Figure C3. Layout of automated lighting fixtures. Martin Viper Wash fixtures are shown in green and Martin Viper Profile fixtures are shown in blue.

Figure C4. The *City of Angels* light plot provided to Triplett and used for hang.
(See Figure C4 for detail.)

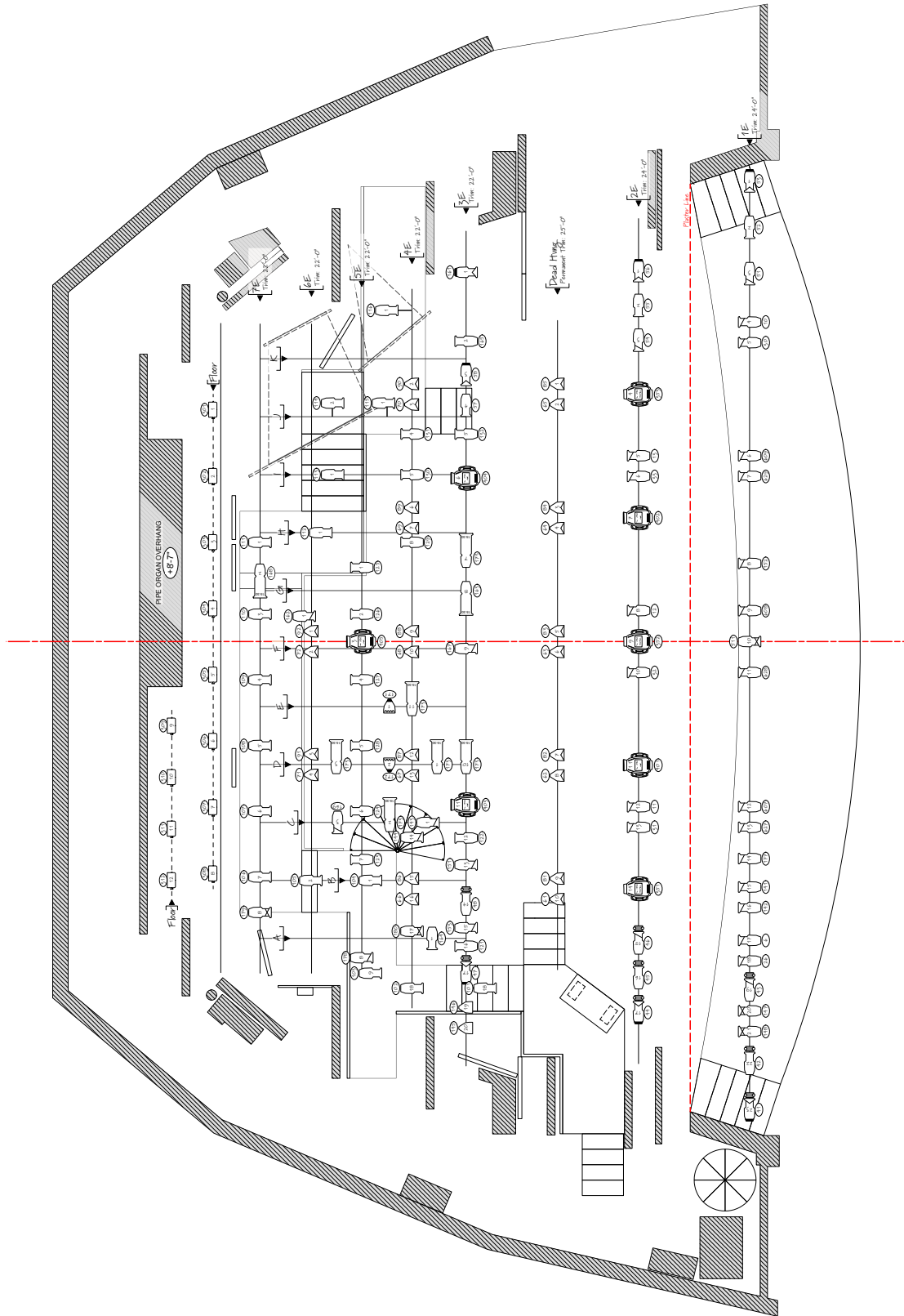


Figure C5. Light plot detail.

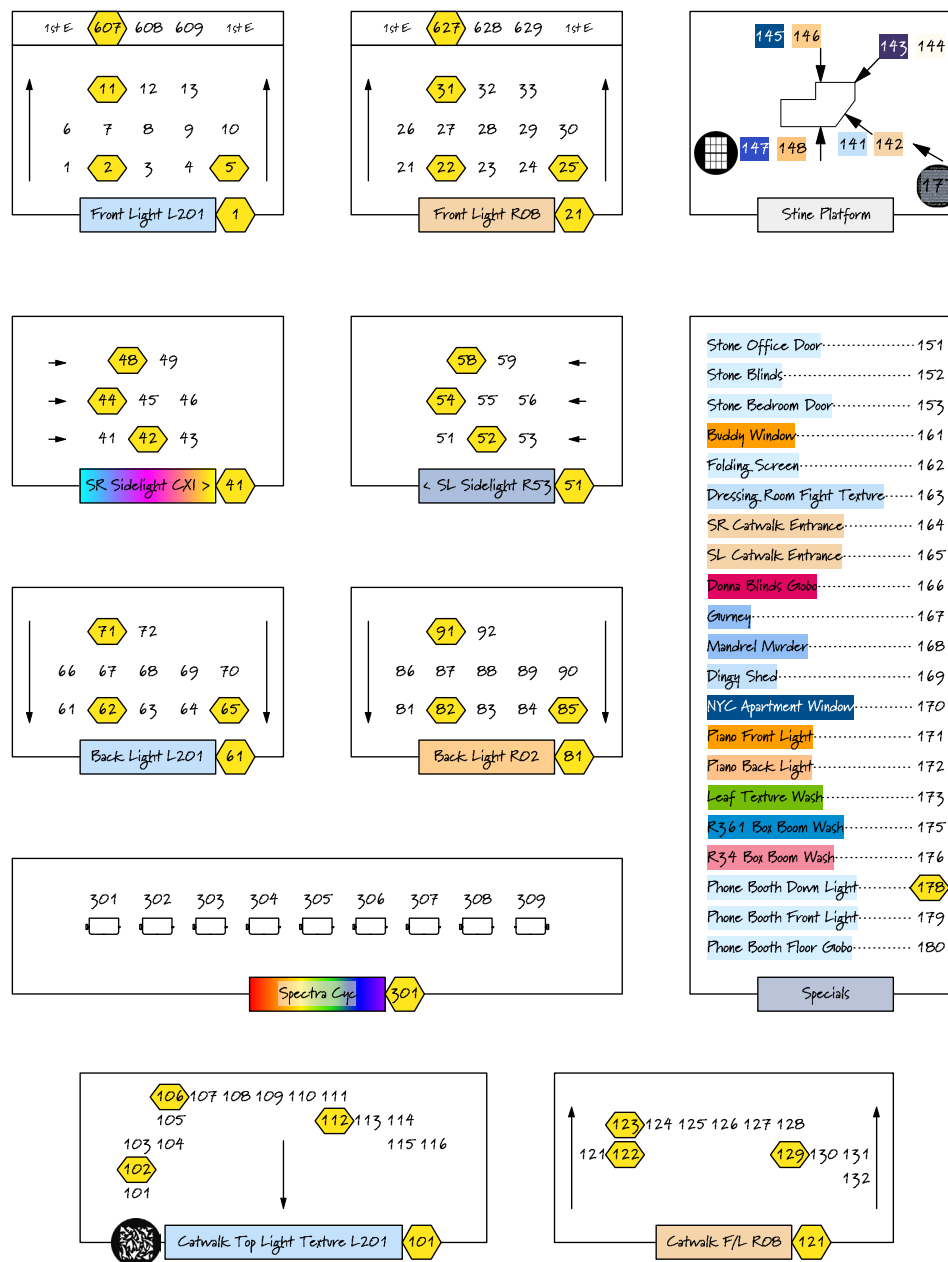
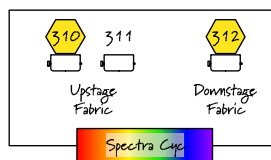
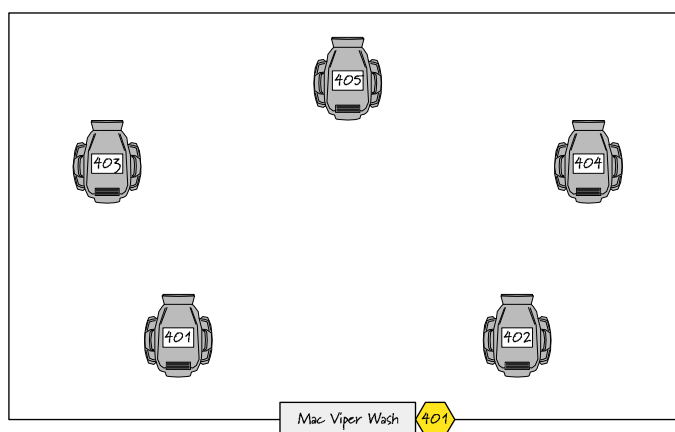
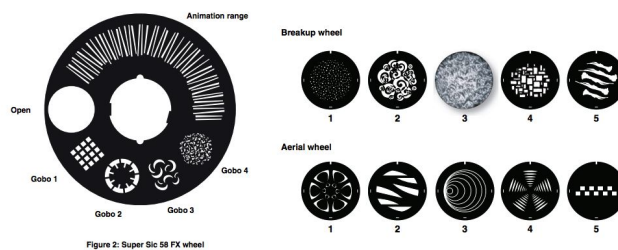
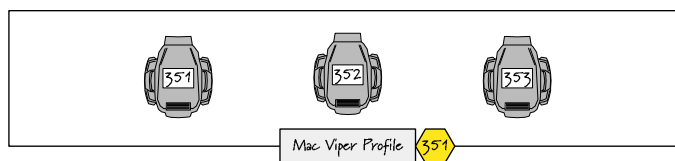


Figure C6. City of Angels magic sheet.



City of Angels					Designed by Joseph W Burbach	
#	Time	Label	What	When	Pg	
0.3	3	Works	Works and House	N/A	N/A	
0.5	3	B/O Check	Blackout Check	N/A	N/A	
1	3	Preshow	Preshow look, house @ full	N/A	N/A	
2	3	House 1/2	House to 1/2, preshow stay	N/A	N/A	
3	3	House Out	House out, preshow stay	After Tuning	N/A	
3.5	3	Preshow out	Preshow out	(Follow)	N/A	
5	-	-	Spot 1 - Tyler	On vis.	N/A	
4	5	Establish	Cyc up	Music	5-1-1	
5	6	AC4	Backlight/Side Text on AC4	Music	6-1-1	
6	5		Color Change	Music	7-1-2	
7	0	Bump	Fronts and Color Change	Music	8-2-1	
8	8	Desat	Desaturate	Music	17-2-3	
8.5	2/6		AC4 Cat	AC4 leave mic		
9	0	Blackout	Bump to Blackout	Music/1st Gunshot	20-2-4	
11	5	Scene 2 V/O	IDK	After 3rd gunshot/When screen is struck	20-4-4 end	
12	3	F/L	Add fronts for scene	"...kind of death is for suckers."	pp 11	
13	3	V/O	IDK	"No great loss if he <u>don't</u> ."	pp 12	
21	4	Outer Office	Establish Outer Office	" <u>Stone</u> Investigations..."	pp 13	
22	2	Office	Expand to office, no frontlight	"No such <u>animal</u> ."	pp 13	
22.5	6		Fade outer office down	(Follow)	-	

Figure C7. Final copy of *City of Angels* cue sheets. The color-coding seen is a way of communicating to Kurtz which cues have been cut (red strikethrough), added (green), or changed numbers (blue).

23	4	Door	Alaura Door Light	"No flies on <u>you</u> ."	pp 14
23.5	6		Door fade	Door closes	pp 14
24	3	V/O	Scene dim, Ch 352 special	"...appreciate your seeing <u>me</u> ."	pp 14
24.5	2	Restore	Restore	V/O "...from going on <u>forever</u> ."	pp 15
25	2	Song	Scene dim	"At least, I <u>thought</u> so until..."	pp 15
25.5	2	Restore	Restore	Song: "Thighs"	
26	2	Song	Scene dim	"You get to trust your <u>instincts</u> after..."	pp 17
26.5	2	Restore	Restore	Song: "High"	
27	2	Song	Scene dim	"...above whatever it comes <u>to</u> ?"	pp 18
27.5	2	Restore	Restore	Song: "Dough"	
28	4	Door	Alaura Door Light	On Music 4B	pp 18
28.1	5		Door fade	Door closes	pp 19
28.5P1	2	Stine/Rewind	Alaura Door Light	"It can happen, I <u>guess</u> ." / On rewind	pp 19
28.5PB	8		Slow add Stine	-	-
28.6	5		Door fade	Door closes	pp 19
28.7	3	Rewind 2	Rewind and add outer office	Second rewind	pp 19
29	3/2	Dim B/W	Dim B&W, boost Stine	"...next to each other." / On phone answer	pp 20
30	4	Buddy	Add Buddy	(Follow)	-
31	2	Song	Scene dim, Ch 353 special	"Gret the <u>pages</u> ."	pp 21
31.5	2	Restore	Restore	Song: "Born"	
32	3	Song	Buddy out, scene dim	"That's my <u>boy</u> !"	pp 23
33	4		Color Change		33-2-2
34	4		Color Change		35-1-1

35	2		Color Change			36-4-1
36	4		Color Change			39-3-3-2
37	6		Build/Color Change			39-4-3
38	0	Bump	Bump		End of Song	40-2-4
41	8	Stone's Office	Restore Stone's Office		Applause/Actors reset	pp 25
42	3	Trans	Transition look		"That kind never <u>does</u> ."	pp 26
51	3	Stine Bedroom	Early evening bedroom		Actors set	pp 27
61	5	Song	Song in B&W and Color split		Top of music	pp 30
68	0	Bump	Bump		End of music	48-4-2-4
69	3	Trans	Transition look		(Follow)	pp 32
71	2	Radio Sp	Ch 352 irised in on radio		Actors set	pp 33
71.51	4		Iris open		(Follow 1.5)	-
71.52	5	Stone Bedroom	Evening bedroom, no F/L		(Follow 2.5)	-
72	3	F/L	Add fronts for scene		Just before lines	pp 34
73	0	Fight	Lights out for fight		Jeremy gets to door	pp 35
74	0	Strobe	Strobe look for slo-mo fight, AC-4 backlight		"...a little <u>music</u> ." / Vis of radio knob turn	pp 35
75	3	Recording	Add fronts for song		On singing	pp 35
76	3	Fight end	Out of fight and restore		End of fight	pp 35
76.5	-		Lights Flicker		Music stops	
77	6		Fade out Stone		With V/O	pp 36
81	3	Buddy's Office	Morning office		"...could hit <u>bottom</u> first..." of V/O	pp 36
82	6	Pre-song			Music	68-3-3
83	4	Song	Color Change		Music	70-2-1

84	2		Color Change			
85	4		Color Change			
85.5	17		Color Change			
85.7	1		Color Change		(Follow 17)	
86	6	Pre-bump	Brighten, color change		Music	77-2-1
87	0	Bump	Bump to open white		Music	77-4-4
88	0	Bump	Bump to Blackout		Music	77-4-4-2
88.5	4	Trans	Transition		(Follow)	-
91	4	Stone Bedroom	Restore Stone Bedroom		"Ollie? What do you say..."	pp 41
92	3	Flashback	Flashback/Transition, iso Stone DS		With V/O	pp 43
92.5	6		Transition dark		With Jeremy's Exit	
101	5	Blue Note	Blue Note, night, dark upstage to set screen		Actors set/With end of announcer V/O	pp 44
102	3	Song	Bobbi night club song		Top of With Every Breath	pp 44
103	5	Scene	Song dim for Bobbi/Stone scene		Music	pp 44
104	2	Restore	Restore Song		"...to see is us."	pp 45
105	5	Trans	Song/Scene Fade, transition, catwalk text		End of music	pp 45
111	5	Dressing Room	Dark dressing room, screen backlight		With V/O	pp 46
111.6	4	F/L	Add fronts by spiral		(Follow 5)	-
112	0	Table	Dressing table and F/L		Vis on "lightswitch"	pp 46
113	0	Screen out	Screen backlight out		On screen throw	pp 46
114	0	Fight	F/L and dressing table out		On table fall	pp 47
114.5	4	Blackout	Blackout		(Follow 1)	-
121	4	Stine	Stine cell, afternoon		Right away, when set	pp 47

122	5	Phone Booth	Add phone booth	"Scene 1B. Exterior. Downtown L.A."	pp 49
123	8	Fade Stine	Fade out Stine	"My <u>teller</u> friend at the bank..."	pp 50
124	5		Phone booth out/blackout	"Stone?"	pp 50
131	5	Kingsley Mansion	Terrace, mid-afternoon	Colie exit	pp 50
131.5	4		F/L up	Actors set	pp 51
132	4	Doors	Transition, "Multiple Doors", catwalk	"This way, please." / With V/O	pp 53
132.2	3/6		Doors 2	Visual	
132.4	3/6		Doors 3	Visual	
141	3	Kingsley Solarium	Solarium base, Luther ent	Everyone set	pp 54
142	3		Scene	Luther set	pp 55
143	4	Song	Scene dim	Music	90-2-2
146	0	Bump	Bump	Music	96-4-4
147	4	Trans	Transition look	With V/O	pp 61
151	3	Song	Everybody's Gotta Be Somewhere	Top of music	pp 61
152	4		Catwalk out	AC4 off steps	
152.5	4		SL catwalk up	AC4 back to steps	
153	3	Trans	Transition	End of music	
161	8	Stone Bedroom	Restore Stone Bedroom	Song: "Somewhere"	113-3-1-2
162	0	Bump	Bump on AC4	Song: "Everybody's"	114-3-1-4
163	0	Bump Out	Bump on Mallory	Music	114-3-3-2
163.5	4		Fade bump	(Follow 2)	-
164	6	Song	Scene dim	Top of music	
165	5		Change angle	Music	

166	5		Fade scene, Mallory sp	Song: "Found"	
167	0	Bump	Bump out on Mallory	Music	
171	4	Donna's Bedroom	Donna's Bedroom, night	(Follow 1)	-
181	4	Stone Bedroom	Restore Stone Bedroom, night	"... somehow eludes me."	pp 67
182	4/8		Flashback/Transition	Stone renters, finds gun missing	pp 70
183	2	Trans	Transition	Jeremy exits	
191	5	Morgue	Establish Morgue, pay phone sp	"Mahoney, City morgue. Take this..."	pp 71
191.5	4		Fade up morgue	(Follow 3)	-
192	3	Trans	Transition	"...to put in a loveseat."	
201	4	Buddy's Office	Crossfade to Buddy's office, afternoon	Actors set	pp 73
202	5	Mandrill	Mandrill shooting on catwalk	"Scene 27, Dr. Mandril at the edge..."	pp 75
202.5	4		Mandrill fade	After getting shot	
203	3		Transition look	"And just one morgue scene!"	pp 78
210	4	Morgue	Restore morgue	When set	pp 79
211	6	Song Prep	Scene dim, song prep	Top of music	pp 81
212	0	Song	Bump to song	Music	127-1-2
213	6		Catwalk up	Actors on spiral staircase	
213.3	2/4		Top most catwalk out	Actors head to SL stairs under swags	
213.5	4		All catwalk out	Actors back on deck	
214	6		Build	Music	136-2-2
214.5	0		Bump	Music	136-3-4
215	6	add Stine	Add Stine cell	"The right color skin."	pp 83
215.5	5		Fade Scene	"If she's anywhere around to know..."	pp 84

216	5	Song	You're Nothing Without Me	Top of music	pp 84
218	2	Restore	Scene restore	Music	145-4-3-end
218.5	3		Fade morgue	"Fade. Out."	pp 86
219	5	Build	Build bright	Song: "All"	146-3-1
219.5	0	Bump Out	Bump to Blackout	End of Music	146-4-4-end
220	3	Intermission	Intermission look, house @ full	N/A	-
220.1	8	Intermission 2	Intermission Shift	After intermission shift	-
220.1	3	House 1/2	House to 1/2, Intermission stay	N/A	-
220.2	3	House Out	House out, Intermission stay	After Tuning	-
220.3	3	Preshow out	Intermission out	(Follow)	-
S	-	-	Spot 1 - Tyler	On vis.	-
221	5	Entracte	"Exciting lighting"	Top of music	pp 87
222	3	Recording	Recording studio, night	Actors	pp 87
223	4	Trans	Transition look	End of music	155-2-4
231	5	Buddy's Bedroom	Buddy's bedroom, noon	Actors set	pp 89
232	4	Trans	Transition look	"Sing it, Jimmy, sing it."	pp 90
241	4	Jail	Small jail cell, late night	Actors set	pp 91
242	4	Trans	Transition look	"Good girl, Ollie."	pp 92
243	5	Song	You Can Always Count on Me, B&W, night	Music	pp 93
244	4		Change angle, add Ollie bedroom	Music	163-2-2-4
245	3	Trans	Transition look	Music	165-3-1
251	3	Donna's Bedroom	Restore Donna's Bedroom, morning-	Actors set	pp 94
252	5	Song	Restore song in color	Music	166-1-2-4

254	2	Restore	Restore Donna's Bedroom, morning	Music	170-4-2
255	3	Song	Restore song in color	"interesting cracks in your <u>ceiling</u> ."	pp 96
257	6	Build	Build bright	Music	173-3-2
258	0	Bump	Bump to open white	Music	173-4-3-4
259	4		Fade to transition	Applause	pp 97
261	3	Brunch	Garden, noon	Actors set	pp 98
271	4	Library	Fade brunch, library, noon	"drinking monkey glands, <u>right</u> ?"	pp 99
272	3	Trans	Transition	"Grabby? <u>Grab</u> ?"	pp 100
281	3	Jail	Restore Jail	Actors set	pp 101
291	4	Library	Crossfade restore to library	End of scene	pp 101
292	5	Dingy Shed	add Dingy Shed	"Never <u>intentionally</u> ."	pp 105
293	2		Dingy Shed out	"...just on my way <u>out</u> !"	pp 107
294	2	Dingy Shed 2	Restore Dingy Shed	"There's a <u>capper</u> ."	pp 107
295	0	Explosion	Explosion	Picks up phone	pp 108
301	5	Brunch	Restore Brunch, sp Jimmy	"Please excuse <u>me</u> !"	pp 108
302	4		Fade special	End of song	pp 109
303	5	Trans	Grande transition to Alaura's bedroom	On orchestral change	pp 112
311	5	Alaura's Bedroom	Bedroom, night	Actors set	pp 112
312	4	Trans	Transition look	"Shoot <u>first</u> ."	pp 114
321	3	Buddy's Office	Restore Buddy's Office, noon	Actors set	pp 115
322	2	Trans	Transition look	"What was <u>that</u> ?"	pp 115
331	4	NYC	NYC apartment, night	Actors set	pp 115
332	4	Song	It Needs Work	Top of music	pp 117

334	0	Bump	Bump		Music	213-4-4-1
335	0	Bump Restore	Bump to NYC restore		Music	213-4-4-2
336	4	Trans	Transition look		End of scene	pp 118
341	3	Brothel Ext	Whorehouse, B&W, night		Actors set	pp 118
351	3/6	Brothel Int	Scene shift		Vis on actor cross	pp 120
352	5	Song	With Every Breath I Take (Diet)		Top of music	pp 124
353	6		Song fade		Music	218-3-1
354	3	Trans	Transition look		Applause	pp 125
361	4	Phone Booth	Restore Phone Booth, before sunrise		Actor set	pp 125
362	5	Trans	Transition look		"Be careful."	pp 126
371	4	Kingsley Solarium	Restore Kingsley Solarium, night, lightning		Actors set	pp 126
372	4	Stone Shot	Sp on Stone lying		Actor falls	pp 131
373	4	Alaura Shot	Crossfade to sp on Alaura lying		Actor falls	pp 131
373.1	4	Fade	Fade scene		"...turn out to be you."	pp 132
373.3	4		Iris close on Alaura		(Follow)	-
373.5	3		Sp on Alaura out		(Follow)	-
373.7	4	Trans	Transition look		(Follow)	-
381	3	Stine Cell	Stine cell, morning		Actors set	pp 132
382	5	Song	Funny		Top of music	pp 135
383	4		Color change		Music	220-4-3
384	4		Color change		Music	222-3-1
385	4		Color change		Music	223-2-1
386	8		Build intens, color change?		Music	224-1-1

387	0	Bump Out	Bump to transition	End of music	224-2-3
391	5	Sound Stage	Full stage, morning	Actors set	pp 136
392	3	Mover	Live move	'...bring it down.'	pp 136
393	3	Mover	Live move	'Bring it down, Bill.'	pp 136
394	2	Mover	Live move	First 'More!'	pp 136
395	4		Restore A2S17 with ch352 special	'Quiet on set!'	pp 143
395.5	0		Lightning	With thunder sound cue	pp 143
396	6	Restore	Restore sound stage	'Cut!'	pp 144
397	3	Fight 1	Add Stine cell for Stone	Top of first fight	pp 146
398	3	Fight 2	Slapstick fight	Fight with the Cops Music	pp 146
399	.5		Rewind	First rewind	pp 146
400	0/5		Rewind	Second rewind	pp 146
401	4	Hollywood	Color/angle change	'A Hollywood ending!'	pp 148
401.5	0	Bump up	Color change	Music	230-4-1-2.5
401.6	3		Center catwalk special	With actors meeting at center on catwalk	pp 149
401.8	1	Ballyhoo	Ballyhoo	Music	232-1-4
402	0	Bump Out	Bump to Blackout	Music	232-2-4
405	5	Bows	Bows	Music	-
406	2	Blackout	Blackout	End of bows	-
406.5	5	Post-show	Postshow and House up	(Follow 5)	-

City of Angels			October			Production Calendar		
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday		
28	29	30 Class 8:00 - 11:00	1	2 Class 8:00 - 11:00	3	4		
Build Week 3 of 6								
5	6	7 Class 8:00 - 11:00	8	9 Class 8:00 - 11:00	10	11		
Build Week 4 of 6								
12	13	14 Class 8:00 - 11:00	15	16 Class 8:00 - 11:00	17	18		
Build Week 5 of 6								
19	20	21	22	23 Class 8:00 - 11:00	24	25 HOME GAME		
Build Week 6 of 6								
26	27 Pre Load In: all set pieces over from Lied	28 Class 8:00 - 11:00	29 Strike Rep Hang plot Begin Cable	30 Class 8:00 - 11:00 Lights up and ready to be focused	31 Set load in Costumes Delivered			
		Perc. Ensemble 7:30	PM Elec. Call	PM Elec Call	Halloween			
LOAD IN								

Figure C8. *City of Angels* production calendar created and circulated by Hibbard.

City of Angels November Production Calendar

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
26	27	28	29	30	31	1
Load in 9:00 - 4:00 (tent.) Unpack costumes	2 Load in Carpentry Catch up Evening Focus	3 Class 8:00 - 11:00 Evening Focus (tent.)	4 Pit out Platform load in	5 Class 8:00 - 11:00 Focus Touch UP PM	6 Paint Floor	7 TECH REHEARSAL 9:00 - 9:00 Costume Prep
COSTUME FITTINGS						
LOAD IN						
9 PIANO TECH 2:00 - 6:00 SITZPROBE (tent.) 7:00 - 10:00	10 DRESS REH 6-10	11 Class 8:00 - 11:00 DRESS REH 6-10	12 DARK	13 Class 8:00 - 11:00 DRESS REH 6-10	14 PERFORMANCE 7:30	15 DARK
LOAD IN						
16 PERFORMANCE 3:00 STRIKE: Set Down Costumes packed Onstage lights down Reinstall Pit Cover	17 Hang, Cable, Focus	18 Class 8:00 - 11:00 Paint Stage	19	20	21	22
RESTORE						
23	24	25	26	27	28	29
30	31					

Appendix D: Production Photos



Figure D1. Pre-show lighting cue. Photo provided by Glenn Korff School of Music.



Figure D2. The screenplay world and real-life world seen side by side in the number "What You Don't Know About Women."



Figure D3. Buddy Fidler and Stine in the realworld discussing a script rewrite while it is being acted out in the screenplay world. Photo by Joseph W. Burbach.

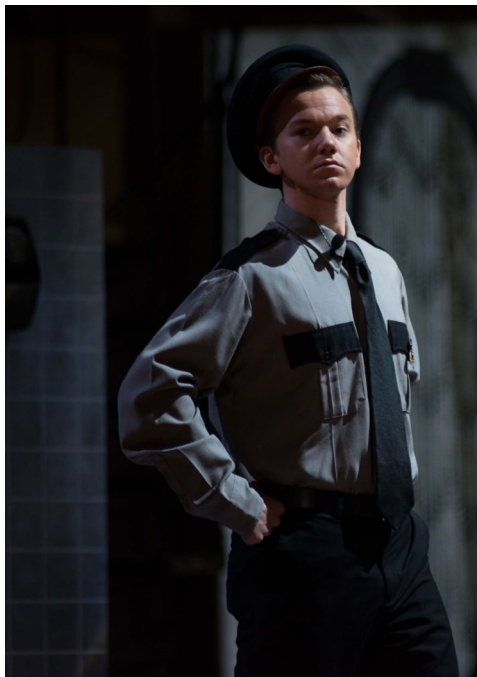


Figure D4. General lighting look for *film noir* screenplay world. Strong lighting strokes used from the back and side usually leaving a portion of the face in slight shadow. Photo provided by the Glenn Korff School of Music



Figure D5. Screenplay world light cue showing the use of the blinds gobo in Stone's office and the highlight of the *film noir* "ingénue" character. Photo provided by the Glenn Korff School of Music.



Figure D5. Lighting cue showing the establishing look of a scene lit primarily sidelight and highlighted by the blinds gobo. Photo by Joseph W. Burbach.



Figure D6. Light cue showing confined, isolated areas of screenplay world. Photo by Joseph W. Burbach.



Figure D7. Another example of the isolated areas of the screenplay world. Photo provided by the Glenn Korff School of Music.



Figure D8. Lighting cue for the nightclub that used the set mounted lighting practicals.
Photo provided by the Glenn Korff School of Music.



Figure D9. Light cue showing an example of some of the pastel color palette with the use of a light green. Photo provided by the Glenn Korff School of Music.



Figure D10. Light cue representing Buddy Fiddler's color palette. Photo provided by the Glenn Korff School of Music.



Figure D11. Light cue representing the bold color palette in the real-life world. Photo provided by the Glenn Korff School of Music.



Figure D12. Another cue representing the *Dick Tracy* color palette. Photo provided by the Glenn Korff School of Music.



Figure D13. Light cue in the final number, “I’m Nothing Without You.” Photo provided by Glenn Korff School of Music.



Figure D14. Another angle of the final number. Photo by Joseph W. Burbach.

Bibliography

Cutler, John. "Review: 'City of Angels' a Fine Effort." Review. *Lincoln Journal Star* [Lincoln] n.d.: n. pag. 14 Nov. 2014. Web. 3 Apr. 2015.

Kernick, Cassie. "UNL's Production of 'City of Angels' Featured Strong Cast, Engaging Storylines." Review. *Daily Nebraskan* [Lincoln] n.d.: n. pag. 17 Nov. 2014. Web. 3 Apr. 2015.